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C.H.H.P Xmas term 1891 – Secular Instrumental music up to the time of Bach

Having brought Opera and Oratorio up to the middle of the last century we must turn back a good way to consider the development of instrumental Music. This brings us face to face with some very difficult and important and difficult problems, and since we gave attention to its which we must try and get some to revise your memories of its condition in early stages inkling of if our study of history is to do us any good. The conditions on which instrumental art depends are totally different from those on which pure choral art are founded; and their (the) influence of the latter was indeed so antagonistic that as long as the old system of modes influenced was maintained they serious minds were turned so much in the wrong direction that instrumental art was impossible and it was almost impossible for the development of instrumental forms to begin. Our modern instrumental Art All forms of Art are dependent upon some principles or other of design and each has its own type and standard and without a logical substratum of order and coherence Art cannot exist. Mere rambling and uncontrolled expression

Law and Order in Art.

Each kind of Art has its own way at arriving at
orderliness and design.

Type of design even varies with material in the same
arts.

Type of design in iron is different from type of that in
stone and that again from that in wood. Iron
tenacious and tough but liable to rust and
disintegration. Stone hard and durable but liable to
chip and weather. Clay pliant but fragile.

In poetry rhyme, alliteration, rhythm, stanza.

of feeling is not art; though vividness of expression sometimes makes people think that it is for a time. Art is just as much pervaded by steadfast law and order in every part as the universe is, and without law and order the type of expression which we call art it is mere vanity and folly. Even those who regard art in the lightest humour soon feel when orderliness is wanting, and then by degrees their pleasure in the imperfect thing decreases. But the various arts have these especial characteristic laws and special ways of being brought into order and though they are all based upon the same necessities requirements of our human powers and of of mind and comprehension which at bottom are identical, in their actual phases they are each different from the other. In poetry for instance we have had all sorts of many phases of orderliness each suitable to the genius of rhythmical language: the grouping of rhythmic words into balanced lines, the distinction of rhymes and alliterative words. The grouping of lines into regular stanzas, and many deeper principles of order which are not so obvious on

Design in literature

The spiritual design of a literary work

the surface but just as certain inevitable and important. Such as the grouping of characters in a story, the distinction of the most vivid points of interest; the use of subordinate threads of story to relieve the a contrast with the principal subject, and many subtler principles of design than these. The French say the design of a play is subject to just as certain and systematic laws as a Sonnet or a Lyric – and there is some truth in it though not within the narrow limits of their these laws are not limited as they would have them. It was the narrowness of their conception which caused them to stigmatize Shakespeare as a barbarian, if their minds had been a little more expandable they will have found out that Shakespeare's system was just as orderly and concentrated as their

In modern music even the material had to be
contrived.

A scale is only a conventional ~~choice~~ selection of certain notes out of the unlimited possibilities, made with a view to carrying out certain artistic principles. We can express an idea in a Siamese scale, in a Persian scale, just as we can in a Siamese language or a Persian language, but we cannot render the design perfectly in other media than those specially developed for the purpose.

stilted and mechanical old plays, only his principles of order were wider and far grander, just as Beethoven's designs and systems of artistic order are wider and grander than Gossec's or Hasse's or Porpora's. In modern instrumental music the very material that is the scale has only been developed within a few hundred years; and the for even the very scale had to be contrived so as to admit of the development of abstract form. And the the system of design itself had to be developed by slow degrees by the instinct of composers, and enriched and varied as generations after generations built upon the work of their predecessors and widened and enlarged their

But form is not art, though it is a vital part of it.

Take an analogy from Architecture. You don't build great halls and Cathedrals to show dexterity in piling up stones and wood into designs; but you make the buildings to meet the various requirements of human beings who want to gather together. Your big space for grand gatherings, and your lesser halls for smaller meetings - you have your chapels and great hall and your committee rooms. Then you don't make an arch because it's pretty but because it supports a roof or a passage in a bridge, and the requirements of the bridge or house suggest what is beautiful; and the most perfect form of art only uses those means of effect which are suitable to the purpose in hand and to the material used, such as iron stone or wood. So in music.

artistic opportunities. And it is these processes that I want you to watch. But don't suppose that I want to put forward the principles of form as the end and aim of art. Form is of itself nothing. A mere abstraction. And to puzzle and meddle with devices of form without ideas to put into shape is mere mockery and stupidity. The essence of art is to formulate ideas. The form or design is only of use to bring an idea within the range of art. To make an idea tell and lay hold on the mind. Old story tellers put their stories into rhythm and rhythm because they laid hold of their hearers the better, and the underlying principle of order brought the hearers into more lively contact

The development of the Arts of poetry.

In Music instrumental art grew from little beginnings
as composers found out how to develop things to a
larger scale.

with what was said and sung. And as peoples intelligence grew and grew the poets resorted to more and more complicated and more highly organized ways of formulating their ideas; till in our own day we have poets who use such subtlety that the less highly organized beings among us are utterly unable to see the music of some of their verse at all. So it has been with the musicians. The first experiments in pure instrumental Music put their ideas into short and simple dance forms. The next expanded the dance forms into greater length and more variety. Then they tried contrasting dance forms one with another, and by degrees they arrived at the form of the dance Suite, and the early forms of Sonata and Symphony. And each movement grew in complexity, and

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the balance between the parts of the movements, and relations of movement to movement grew more and more perfect till Beethoven set the crown on this long period of development and left us those absolutely unsurpassable examples of great art in which the every point of the design has its reason for existence, its reason for progression, and at the same time at every moment enforces the idea which it is the function of the form to render into art. This is what you have to keep in mind. When you study the history of an Art it is mere barbarous irresponsibility to be dwelling upon the think so much as people do on the characteristics of men apart from what they did. The man is impartial to us in so far as he furthered the art. His name is the title you give

What men had to compass.

Instruments and how to play on them.

Their relation to one another.

to a remarkable collection of human faculties which have been worthily used for the noblest advancement of things of human things interest. We cannot help being interested in personalities at times it is true, but let us remember that the essence of the thing is to keep our eye on the art and to understand that we do the better by leaving how it became possible for Mozart to write the his three last Symphonies and Beethoven the later sonatas and the C minor and the Choral, and the Eroica, and the Leonora No3. Before we begin let us think what humanity had to compass before they could make such anything of instrumental art. First they had to make instruments to play it with, then they had to find out how to play them with more effect, then they had to find out the relation of instruments to each other, and

How to combine them. The sort of Music suitable to
each.

the way to combine them with best effect. Simultaneously with this they had to find out the sort of Music which was suitable to each. The long notes of Choral Music and Organ Music which they had been accustomed to for centuries were unsuitable to the harpsichord and clavichord as the sound could not be sustained, and a sort of Music in which short notes could (be) constantly used had to be found out. They had to find out a kind of naturally began their experiments in instrumental Music by imitating Choral forms, Madrigals, balleti, “in nomines” but they soon found that the kind of music which was interesting in detail through its association with words, where was not sufficiently interesting in detail without the words to stand on its own basis. In fact a new means of interest had to be provided in the details of the music itself – the passing figures or traits of melody or harmony – which atoned for the absence of the explaining words.

The physiological aspects of contrasts in Musical art.

The composers had to find out a principle of design which was sufficient in itself. They had to find out some principles of contrast which the human mind could grasp, and to develop that principle of contrast into a condition which should be worthy of the name of Art. To explain this to you I must take a short excursion into the region of physiology; and who to show why the law of contrasts plays such a part in our Musical Art. It is scarcely necessary to remind you that when you use any part of your organism or faculties – your muscles, your eyes, your hearing, your mind that part which is used gets tired and exhausted. And if you want to use it again with full vigour you must give it time to recover its tone. “The principle of sympathetic excitement upon which the art

Suppose you hammer away at the chord of C for 20 minutes you may vary it with great skill, but you will get tired of it. Then try the chord of F until you are tired of that and you will be glad to try the chord of C again.

is based induces exhaustion in the faculties used". The nerves excited by a particular chord are wearied by its too frequent reiteration, those which are excited by a particular quality of tone – say the g string of the fiddle also gets tired of it – “and if there was no means of sustaining the interest in some way which allowed repose to the faculties that were getting exhausted the work of art could go no further than the point at which exhaustion began.” But the artist uses this obvious law as a basis of design; just as the architect does (in) his necessity of having something to support his roof. When the faculties are in danger of getting tired with an idea, or one group of chords, or quality of tone through the nervous organisation being exhausted by it he ranges into another field and calls into play a different group of nerves to give the first bundle time to recover themselves; and while the new group

Summary from Evolution.

“Part of the business of art to maintain interest when one group of faculties is in danger of becoming wearied by calling into play fresh centres of sensibility or thought, and giving the first centres time to recover tone. And as there would be no point in such a device if the first group of faculties were not called into exercise again when they had revived, the reason and excuse for the process of appealing to the second group of faculties at all is demonstrated artistically be leaving the second group when they had received due exercise and returning to the first principle of excitation or source of interest. Which explains the simplest law of contrasts and reaffirmation which is the basis of all of design of all modern abstract music!

of nerves is busy the first regains its tone and readiness to be used again, and the art work is completed by returning to the first source of excitement again.

Composers had to find a means of expressing such contrasts. And they ultimately found it by instinctively devising a scale in which perfect and unmistakable principles of contrast could be obtained. And when they had found that they had to find ways to use the principle of contrasts effectively; and how to introduce subordinate contrasts, and how to make the hearer understand the subordinate contrasts without being distracted from the main issue. And how to relieve one type of contrast by another; and even to keep in view the fact that the contrasts must always keep their relation to the idea; so that the particular kind of

First built harmonies which contrasted, then found how parts of harmonies could represent the ideal(?) and how different notes of those could entice(?) one harmony out of another.

impression produced in the mind by the any particular contr method of contrast shall at the same time illustrate and enforce the ideal significance of the thing uttered.

Now in the course of our survey you will come across many points at which the particular progress of things swayed sometimes too much on one scale and sometimes too much on the other. Sometimes men's dispositions led them to think of design and skill were sufficient of themselves and art was pervaded by formality and fell into the extreme of incoherence. But one way or another men reached a goal at last, and in Beethoven's hands we had (in his best moments) that perfection of instinct which uses the laws of design with absolute certainty, to enforce

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the each moment of the unfolding of the idea, whether rhythmic, melodic or harmonic. Now by way of beginning let us take a rapid survey of the state of instrumental Music in middle of the latter part of the 17th century the 17th century , for it is from there that the business can be said to start. At that time some of the most famous fiddle makers had begun their work. The art of fiddle making was but in its infancy, and the artistic world was content with the creations. Old viols were their representative class of bowed string instrument. The delicate Lute and its big brother the Archlute and Chitarrone were then shared with harpsichords, spinets and clavichords the domestic music patronage of polite and refined society. Orchestras were mere chance aggregates of whatever instruments could

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be found in any particular locality. Lulli Generally they consisted of lutes, large and small, viols, trumpets, flutes. The organ had a proud pre-eminence, but its contrivances were clumsy as yet, and it was barely suited for display in solo performance. But nonetheless it led the way in emancipating instrumental music from the solo absolute dependence on Choral forms. Sonatas, instrumental fugues in the hands of Frescobaldi, Sweelinck were beginning to show a definite character of their own apart from Choral models. With regard to Music for the harpsichord, spinet and such was not far behind organ music. Descriptions of spinets and virginals go back to 1503, when the spinet is said to have been by Spinetti a Venetian. The virginal was played with a quill. Harpsichords

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date from the same century – the earliest oldest now in existence being dated about 1523 1574. The famous Rückers family of Antwerp were busy from about 1590 to 1659 and Tschudi or Shudi, till well on into the 18th century. Burckhardt Tschudi came from Switzerland, born 1702 and came to England as a joiner. He turned to making harpsichords and became the most famous maker of his time and the founder of the famous house of Broadwood.

Clavichords (clavier) like a square pianoforte. Sound produced by tangents. A new It seems to be of greater antiquity than the other keyed instruments; but being of very soft tone was distanced by the harpsichord in popularity. It was a very expressive little instrument though, which the harpsichord was not. And in (one) case greatly it was the favourite

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instrument of J.S.B. and Philip Emmanuel, while the harpsichord was the favourite of Handel – the more public man. Now a word on the state of the Music written for these instruments. The Gabrieli's (Andrea 1520-1586 and Giovanni 1555-1612) Merulo 1533-1604 are in the forefront of early Organ Music. They wrote chiefly Toccatas and pieces in which slow chords were interspersed with runs and twirligigs – and Fugues of a sort – rather crude – and also ornamented with twirls and twiddles. Thus one of the heroes of Music Girolamo Frescobaldi 1588-1644 gave the instrumental Organic form (of) art a push which may be considered as its definite departure with real independence.

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Peter Phillips the RC Englishman did excellent good work in the same direction in foreign countries. Froberger (about 1620-1667) Frescobaldi's pupil advanced somewhat in maturity and moderation on the example of his master.

Sweelinck 1561 – 1621

Hassler 1564 – 1612

Pachelbel 1653 – 1706

Kerl 1625 – 1690

Muffat b. 1635

Böhm 1661 – 1734.

Then of Virginal music in this country we had a gallant supply. Henry VIII and Elizabeth both encouraged such music – and the first collection

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of such made in the world is said to be the Parthenia came out in 1611. All the pieces in it are by Bird, Bull and Gibbons. Queen Elizabeth The so-called Virginal Book of Queen Elizabeth is of later date as a composition of Sweelinck's is dated 1612, and it has been ascertained that Dr John Bull's Jewel which is in it was written in 1621. So it probably dates from the latter part of the 17th century – first long after Elizabeth's death. It contains dance tunes, Variations, Toccatas, Fantasias Miserere's and other imitations of Choral things. Another famous Virginal book was

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My Lady Neville's Book – in which the pieces are all by Byrde. (sic) It seems to have been made up to 1591.

Lute pieces of Gautier(?)

The instrumental experiments of Cavalli 1599 – 1676, Cesti 1620 – 1669 and such Opera Composers.

Corelli 1653-1713 first published Sonatas in 1681.

Couperin 1668. Biber 16389 – 1698.

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Modern Instrumental Music first emerges from the obscurity of indefinite experiment into the light of a promising dawn in the latter part of the 17th century. With its first definite rays we generally associate the person of the familiar Corelli who stands at the head both of the greatest school of performers on the Violin and writers of music for it. In his time the art of making Violins was being brought to perfection. He was born in 1653 and though a little more than 60 years younger than the Niccolo Amati, (1596) a little older younger also than Antonio Stradivari (1644-1737) and fifty thirty years older than Joseph Guarnerius (1655 – 1745). It may be presumed that he scarcely had the advantage of hearing the best instruments of the two latter makers but without that there were good instruments enough in his time to make good music, and in its way his Music is excellent.

It would be inaccurate to take Corelli as the inventor of the Violin Sonata. He is only the highest manifestation of a growing movement in favour of pure instrumental Music at his time. And this had its representatives in all countries. Biber in Germany (before Corelli), Lock in England, Lulli in France.

Allegri born about 1580. Pupil of Narini(?) – wrote Motetts and Concertos - and the celebrated Miserere for 9 voices. Sung in Holy Week. To copy it was an offence punishable by excommunication. Died 1652.

Of his early personal history not much is certainly known. He is said to have been born at Fusignano near Imola, and to have been taught the Violin by G.B.Bassani who was Maestro di Capella at Bologna and a composer of Violin Music as well of Operas and Masses etc. But as Bassani was a younger man than Corelli (b. 1653) it's very probable this fact is as untrustworthy as the rest of such legends. These legends go on to the extent that Corelli travelled much – was attached to the Count of Bavaria for a time – that he went to Paris in 1622 and was driven away by Lulli's jealousy. He probably returned to Italy in 1681, and we at least come into the region of unmistakable history when we come to his first published collection of Sonatas – which came out in Antwerp at 1681. Which set this is I cannot say; possibly the same that was published after in Italy.

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It is here that we meet with the frequent appearance of his familiar works, beginning with the year 1683; in which his Opera prima, a set of 12 Sonata da Chiesa came out in Rome. His Opera secunda, 12 Sonata da Camera came out in 1685 also in Rome, the Opera terza 12 Sonata da Chiesa in Modena and Opera quarta 12 Sonata da Camera at Bologna in 1694; and the most familiar set – the Duos for Violin and Violone o Cembalo in 1700 in Rome, and his Concerti Grossi (op 6) for several stringed instruments in 1712 – the year before his death. This makes the sum total of his compositions. In all some sixty Sonatas and a set of so called Concerti. But And taking it all together little as the amount is this is so far the longest lived instrumental music existing; for people

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have gone on liking it for two whole centuries and don't seem to be inclined to give it up. The first four sets of Sonatas are written for two Violins and Double Bass of Archlute, with figured bass for the Organ – and their character at once gives point to defines a classification of early forms of instrumental art. The first set and third set were called Sonate da Chiesa, and the 2nd and 4th Sonate da Camera. In other words the first are serious Sonatas and the second group gay or secular – and the first and fourth are the type of our Modern Sonata and the 2nd of the Suite. In the Church Sonatas we come across no dance tunes distinctly so named, though there are some with very gay rhythms – such as 6/8 and quick 3/4 . But most of the movements are in a serious vein, and get their interest from pronounced artistic qualities of the contrapuntal order.

The “Church” Sonata

Chamber Sonatas.

They are most commonly in 4 movements. A slow opening movement – a species of introduction – second a solid allegro, in a contrapuntal style and genuinely fugal in treatment – 3rd a short slow movement – of legato and cantabile character; and fourth a lively allegro, in some three measure or other. This plan is clearly analogous to prefigures the plan of Modern Sonatas; and the artistic quality of them does the same, though the style is still of the contrapuntal order and not of the modern sonata type which is founded on the development of a feeling for key which in Corelli's time was still undeveloped barely awakened into life.

The second group of Sonatas called Chamber Sonatas were sets of really small Suites like those of Bach or Couperin or Handel's. They usually consist of 1) Prelude 2) a solid slow movement such as an Allemande, a Sarabande

Sonata da Camera.

or Adagio of kindred style, and a lively last movement such as a Giga, or Corrente, or Gavotta. The general plan is similar to the Sonata da Chiesa, that is a slow introduction, solid allegro, expressive slow movement, and lively ending. But the directness and definition of the dance form puts the music itself into a very different category; as the artistic effect is less dependent upon artistic qualities than upon the definiteness of the rhythms. The dances are in the regular simple form familiar in Bach's Suites – with first half of the movement passing out of tonic into a contrasting key (Dominant or Relative Major) and closing with double bar, and the 2nd half returns to the from Dominant (through Sub Domt) to Tonic again. The subjects are not very definite, and the movements (as in Bach's Suites) are mostly unified by a consistency

Sense of big form

His character as in music matches his work.

of style based on the recurrence of some rhythmic figure. Corelli shows his instinct for block form by the frequency of his sequences, and the repetition of a whole section, en bloc, to emphasise the opening of a Sonata or the conclusion of a movement. Of his style it must be said that (it) is very fluent, polished and graceful. It has a healthy manly vigour and simplicity, and in the slow movements sometimes a touch or two of tenderness and pathos – and throughout the characteristic sweetness of the early Italians. Personally his character seems to have matched his Music. He seems to have been much beloved in Rome for his genuineness and simplicity. He lived in friendly intercourse with painters(?) and was patronized by the great society of his time. Especially Cardinal Pietro Ottoboni. He came into contact with Handel when that worthy made

Corelli and Handel and Scarlatti.

His pupils.

Vivaldi date of birth unknown died 1747

Geminiani 1680

F Veracini 1685-1750

Tartini 1692 – 1770

Locatelli 1693 – 1764

Nardini 1722 pupil of Tartini

Expansion of Violin Music after his time.

Corelli

Somis 1676

Pugnani 1727

Viotti 1753

Rode 1774

Böhm 1795

his youthful visit to Italy and came to Rome. And Corelli found much difficulty in performing Handel's music and excused himself (a propos of the Overture to Trionfo del Tempo) by saying it was in the French style, which he didn't understand. He also came into contact with the great Alessandro Scarlatti, who was only six years his junior (1659). He also had many famous pupils – such as Geminiani, Locatelli, Somis. Through the latter comes the direct line of master and pupil which ends with Joachim in the present day. Of his Immediately after Corelli's time Violin music expanded in the most wonderful way at the hands of the great school of Italian violinists. The “singing” power of the instruments (though then a novelty) appealed to the Italian nature, and the passion for it which was just unashamed(?) produced a group of men who certainly were as closely wedded to their instrument as any composer for a special

Corelli's successors.

Italian taste for the instrument.

Kuhnau

Sonatas. Suites Frische Clavier Früchte.

Biblische Historia in the form of Sonatas

The Italian Violin School.

Here take the survey of the state of fiddle Music in
Germany and England first.

instrument has ever been. There is something altogether peculiar about this Italian group, the same vein of style and expression runs through all of them, and within certain inevitable limits (inevitable at so early a stage in the development of its technique) their writing for the instrument is singularly perfect and artistic. The list of these is headed by Vivaldi Geminiani, Veracini. In the middle period comes the greatest of them Tartini and Locatelli, and the school lasted well on into till the end of the next century in the person of Nardini, Tartini's favourite pupil Nardini, who died in 1793. So the first of the school was senior to Handel Bach and Domenico S(carlatti) and the latter survived Mozart by 2 years.

At the head of this school stands Geminiani, Corelli's own pupil, who was born in 1680 at Lucca. He was distinctly an important figure in Musical History. Personally so

Geminiani. G. was rather extravagant. Spent sums he couldn't afford on pictures. Got into prison in consequence.

All the part struck out is transferred to the lecture of the succeeding term

Handel Rinaldo 1710

Dubourg Th. An Englishman born in London 1703. Pupil of Geminiani's. Made a mark early. Appeared as one of Britton's concerts as a boy and played one of Corelli's Sonatas(?). 1728 made conductor of the Viceroy's band in Dublin and remained there for a long time. So in 1741 he happened to lead the Orchestra at the first performance of the Messiah. Came to London later and died in 1752.

eccentric and hotheaded and excitable that though his gifts as a musician and a Violinist were great his disposition prevented him taking a solid position as a performer. But he was a good teacher, and developed the technique of the Violin far beyond the standard of his master; he was also (a) most energetic furtherer of the cause of good music wherever he went, and a composer of considerable ability. He came to England in 1714, and made a great name for himself; he lived from 1745 to 1753 in Paris; and after returned to England and died in Dublin in 1761 while on a visit to his pupil Dubourg. The style of some of his music is singularly modern for his time; and it was considered fearfully difficult to play. Burney thought it was impossible. He is noted for his valuable work the "Art of playing the Violin", which came out in London in 1740. The estimable and trustworthy P.D. says that it

Geminiani.

Art of playing the Violin.

His sonatas etc

“hands down to posterity the Art of playing the Violin as they were firstly established by Corelli.” But he adds “the rules he gives for holding the Violin and the bow, the management of the left hand and the right arm are the same as are recognised in our own days.” He was particularly ahead of his time in recommending “the holding (of) the Violin on the left hand side of the tail piece” which was not recommended by Leopold Mozart or the German school till the present century. Most of his compositions are of the regular type of the Italian Violin Sonata – which is the genuine prototype of our modern pianoforte Sonata. With solid Allegro, slow movement, and lively Finale. And they not a few of them show the strong marks of the transition from the old polyphonic system, to that of the harmonic or block order.

Geminiani

Locatelli b. Bergamo 1693, became Corelli's pupil when very young. Settled in Amsterdam. Remarkable virtuoso. Caprices were considered extravagant. His Sonatas are Musical. Died 1764.

Vivaldi

A virtuoso

Somis 1676. d. 1763. Pupil of Corelli first and Vivaldi after. So he combined something of both schools. Lived chiefly in Turin. Is said to have advanced the style of Violin playing a good deal. He was born in Piedmont and as he also settled there he is considered the head of the Piedmontese School. As the master of Leclair he handed on the tradition of the Italian School to France.

The said Leclair was born at Lyon(?) in 1697. Began life as a dancer, and went to Turin to act as Ballet Master and writer of Ballet Music. There he attracted Somis's notice and became his pupil. There is no doubt he became a great player, but he never won conspicuous success. In Paris he practically failed to win any position at all; and ultimately settled down to composition and teaching. His works are among the best and most interesting of the Violin School of that time. He was assassinated in the street in 1764, for no discoverable reason.

Having definite subjects, and definite contrasts of key and fastly developed style sense of harmonic effect. The date of Vivaldi's birth is not known. But he was clearly about contemporary with Geminiani, if not a little older. He was a great and representative virtuoso, and won his fame by brilliant technical skill, which was in great contrast to the sober moderation of the scho Corelli. He certainly expanded and developed the technique of the instrument to a great extent, and did not a little to expand the limits of modern instrumental form. His greatest title to fame was that J.S.B. took him as one of his chiefest models, and took the trouble to arrange a large number of his instrumental works for Clavier and other instruments as a mere matter of 'artistic' education. His direct influence on Bach

Veracini. M Francesco. b. Florence 1685. Settled in Venice. Came to England in 1714. He was considered the greatest living Violinist. He was also a composer of considerable powers. Wrote many effective Sonatas for Violin, and at least one very successful Opera: Adriano. He died in Paris in 1750.

Vivaldi Antonio son of a Violinist in the chapel of St Mark's at Venice. Journeyed early in Germany. Returned to Venice in 1713. Made "Maestro dei Concerti" at the Ospedale della Pieta. This was a foundling hospital for girls and there was an Orchestra in it in which girls are said to have been the performers are said to have been all girls. He died 1743.

is therefore definitely traceable; but there can be no doubt that he had influence on many lesser composers as well, and did much for the furtherance of the style of the in the early stages of development of the Orchestral Symphony. His work consists of sonatas for solo instruments – and a number of works which go by the name of Concerto, which was the name then given to works for many Violins playing together – not necessarily with a specially noticeable solo part, but with the solo passages interspersed here or there. They generally consist of 1) a solid Allegro, 2) slow movement, 3) Lively Allegro; just like the earlier types of Haydn and Mozart Symphonies. The difference between Vivaldi's and their works being that his are all for strings. He has great feeling for harmonic sense harmonic form, vigour, and sense of effect.

The spread to other countries.

The difference between the polyphonic and the homophonic is illustrated respectively in Corelli and Vivaldi.

Biber.

The movement in the direction of pure instrumental Music which was making progress in this manner in Italy, naturally spread to other countries, for all xx in those days all nations took Italy to be the fountain head of all Art, and the works of her composers were as eagerly looked for by musicians and first rate amateurs as the works of Brahms and Dvorak are now. In fact Germany was so well to the fore that it is doubtful whether Biber or Corelli published their began their publications of Sonatas first. For Biber's first set appears to have come out in 1681, the same year that Corelli's first publications were made at Antwerp; but 2 years before his first appearance in print in Rome. Biber was moreover Corelli's senior, for he was born in 1648 1638 at Salzburg Warthenberg in Bohemia. The time of his musical career seems to have been at Salzburg, where (he) was capellmeister

Biber.

England

There can be no doubt England was very well to the fore in the days of Music for Viols. I suspect the best Music that was written of that class was made in this country. As by Ferrabosco b. 1550, Christopher Simpson, M. Este, Thomas Tomkins, Jenkins and Locke.

to the reigning Bishop. He was probably the best German violinist of his time, and was looked upon undoubtedly the first German composer of Violin music who produced anything at once interesting and fairly mature in form. The spirit that breathes in the one Sonata of his I know is somewhat different from the Italian mood, and he does seem indeed to have had some distinct individuality of his own.

England was also very well to the fore. I have already called your attention to the activity of English Composers of the new school after Charles II came back and lent his active countenance to theatrical all, that coincided with the new development of musical art – chiefly in a French sense. You will remember the way in which Historical Masques and similar theatrical pieces were enhanced by Music, and that a good deal of this music was instrumental – consisting of

England.

M. Lock.

Lock birthdate doesn't seem to be known. He published a set of Sonatas for Viols and bass as early as 1656 – when Corelli was only 3 years old. He died 1677 – before Corelli's first works came out.

intermezzos and Curtain tunes as they were called. This is of course a side issue in the development of instrumental music, but we cannot afford to miss giving attention to it. For on this side we are most likely to fall in with experiments in expression; of such and as you may understand the technique of expression has quite as much to be developed as the mere technique of form and artistry craftsmanship.

The most remarkable instance of such work I know is one of the Curtain tunes in Lock's Tempest music – which came out in 1675. That is 6 years before Corelli's appearance in print. Purcell made similar experiments at graphic expression later in his Music to plays and in Anthems, etc. But he is always posited to especially as the foremost

Purcell's birthdate given as 1658 died 1695.

Purcell

Purcell's works for strings:

First Set title page.

Sonnatas of iii parts T

wo Violins and Basse Composed by Henry Purcell.

Printed for the Author by Mayford 1684.

This lot are on the same lines as Corelli's in general.

Mostly a slow introduction, followed by a "Canzona" (so named) and in slow 3/2 m. and a lively last one.

But there is a good deal of variety. Often two slow movements to begin with, and sometimes a slow ending.

The second set, of 10 Sonatas, came out after his death viz. in 1697. Much the same distribution of movements. The celebrated Golden Sonata in No 9 of the set.

imitator of the Italian Sonata movement in England. He produced two sets of Sonatas on the Italian lines for four three stringed instruments and bass figured bass, one of which was considered so good that it has passed ever since its appearance by the name of the Golden Sonata. The type of this example is the Sonata da Chiesa. It begins with a largo, and curiously enough the second movement is an Adagio in the 3/2 time and manner characteristic of Corelli. The third movement is a Fugal one in bright Style, and (in) common time and is called "Canzona" in the edition of 1697. This is followed by an intermezzo, Grave, and the last movement is a lively 3/8 with a very Englishy tune-introduced Fugato. The deviations from the average Italian model are not improvements, and there are some crudities and drynesses that are highly characteristic of Purcell's uncertain temperament; but it is a work of some mark and symbolizes the beginnings of a state of

France

instrumental Music in England more hopefully than the after events justified. In fact this little beginning amounted to little more than a flash in the pan. In the subsequent development of instrumental Music England had no characteristic share; and great as Purcell's genius was his influence never spread not even across the channel. Let us hope that it was because in some respects he was distinctly ahead of his time. He died in 1695.

The state of instrumental Music in France was somewhat different from that of other countries. It has often been pointed out that the French character is at once inclination for expressing their feelings by gestures is illustrated in Music by the singular love they have for dance rhythms. The most conspicuous quality of French music is the prevalence of dancing rhythm and

Thoinot Arbeau ~~1685~~
Orchesographie 1589.

Lulli 1633. 1687.

from the earliest days this penchant has asserted itself, especially in their Operas. One of the most valuable of writers on dance tunes is Thoinot Arbeau who was a priest of Langres in the latter part of the 16th century. His book called the “Orchesographie and treatise wherefrom people everybody may easily learn and practice the honest exercise of dancing” came out in 1589. It is full of dance tunes of that early time most of them in a single part; and many which are bright and entertaining(?) to hear. In the next century the central figure of French Music is Lulli, who though an Italian by birth adopted French habits and views completely; and adopted the tendency of French Operas to become a special show of dance combination of spectacle and dancing. His Overtures and dance tunes in the Grand Operas had a good deal of influence on

Lulli

Overtures.

The French and abstract Music.

the history of instrumental Music. For his type of Overture became the type which Handel adopted as a prelude to his Oratorios – upon which is the ultimate power peculiar of such overtures (upon a greatly expanded and enriched scale) such Overtures as Spohr to The Last Judgment and Mendelssohn to St Paul and Elijah were founded. But the And moreover the popularity of the dance tunes which he wrote for his Operas, had a very powerful influence on the course of pure independent instrumental Music in France. It is noteworthy that the French have never had any gift whatever for pure abstract Music, this requires too much concentration of mind and too prolonged attention for such volatile and excitable people – and whatever they have done successfully in independent instrumental Music is hardly fit to

French instrumental music.

Picture music.

(be) designated as pure instrumental Music at all. They are like children and only enjoy Music of that kind when it's made up like a picture and they are told a programme for it – Such as we meet with in Berlioz's instrumental compositions, or at best when the pictorial purpose of the work is very obvious as in Bizet's Roma. This is of course not the highest order of art, but such as it is Frenchmen have done it very well from early days. The taste for domestic harpsichord Music in France began to develop very early. Amongst the first Masters was Jacques Champion de Chambonnières who was harpsichord player to Louis XIV in the early part of his reign. He must have been born early in the 17th century and produced some harpsichord Music in as early as 1690 a little before his death.

Other famous French

Couperin 1668.

Harpsichordists were Dumont, Anglebert, Le Begue, but the most deservedly famous of all were the Couperins. The great representative of French instrumental Music of the early days age of Louis XIV was Francois Couperin, called also Couperin le Grand, who wrote a profusion of little movements full of grace, fancy and character grouped into what he called “Ordres”, but what we should call Suites. He was really a highly gifted composer, and in the earlier Suites and in some detached pieces he wrote in a serious vein of Art which is worthy of the highest admiration. In his later Suites he fell in with what was evidently the taste of French Society and wrote his movements in a lighter and more distinctly catching vein; so that his later Suites became either a part of genuine ballet pieces, or in groups

Note the love of French composers for the Rondeau form. Couperin has a great number of Rondeaux in his Suites. Little neat pieces of patchwork. Rondos require no concentration of mind or development, so are eminently suited to the French disposition.

The striking feature of his and other French composers' Suites is the way they begin with solid movements (like Bach's) they tail off after the Sarabande into a crowd of little dance movements and ballet pieces.

Rameau b.1683 d.1764

of little Musical pictures – to each of which a name was appended. And it is this feature which it is most important to take note of; as it shows how early the characteristic taste of the French and this characteristic skill too was displayed. Couperin was also famous for his books on Harpsichord playing called his Methode – a most valuable work for the elucidation of the devices of Harpsichord playing of that time. Couperin died 1633 1733. Of similar caste to his are the numerous neat effective little pieces by Rameau; which also belong to the ballet Order. In such as I have pointed out to you there is little possibility of extensive development, and the chief influence they have had in the development of Music is in the way of style and “chic”.

Rameau's little pieces are extremely well known still and deservedly. They mostly come from his Suites – 'Lessons' as they were called in England. e.g The Gavotte with Variations in A minor is from the 1st of his Opus 2. 'La Poule' from the same.

The arrangement of his Suites may be compared with Bach's. e.g. No 1 of the set published in Paris in 1731. There are Allemande, Courante, 2 Gigue, then Le Rappel des Oiseaux,

2 Rigaudons, and Doubles,

a Musette and a Rondeau,

The Famous Tambourin. In the edition published by Walsh the movement in E ends here.

A Rondeau,

Les Tendres Plaintes,

and Les Niais de Sologne,

Some separate numbers follow e.g. the Tendres Plaintes and the Niais de Sologne in D. Possibly from another Suite.

Rameau's "premier Livre de pièces de Clavecin" came out in 1706. Most of Rameau's pieces like Couperin's are adorned with titles, and his ways of illustrating his meaning by realistic traits is as marked as Couperin's. The point and verve of his little pieces is beyond question; and many of them still keep a well deserved popularity. Some of the pieces which are well known to pianists are the same as ballet movements from Rameau's Operas. In the versions in the Operas Rameau uses his instruments with what must be called for that period (really a shade before Bach and Handel) very considerable brightness and effect. It is easy to see the connection with the paramount stage influence in his harpsichord Music.

Rameau's so called Concerts should also be mentioned. They must be meant to be imitations of the Italian order; but their nature is very different. They are described as concertos for the Harpsichord accompanied by Violin and Viola! i.e. Viol da Gamba. They consist of sets of tunes mostly with definite names and a definite character like the Suites but shorter collection. The first has a solid movement to begin with a graceful Rondeau in the middle and a lively allegro to end with. The 2nd is similar and ends with 2 Minuets. Some of these movements have been arranged as separate pieces for Harpsichord.

Now back to the Italians.

The greatest of the later representatives was Giuseppe Tartini born 1692 at Pisano. His father was a Florentine. Tried Law but liked it not - then gave all his soul to fencing(?) – and finally married a niece of Cardinal Corrano which brought him into danger and he had to shut himself up in a Monastery at Assisi – and he had to stop there 2 years in which time he applied himself to Music. The Organist taught him counterpoint and he taught himself the fiddle. Like Liszt with Paganini – Tartini with Veracini. He heard him at Venice and was so impressed with his own comparative deficiencies that he shut himself up for a long time in Averna. Padua became his home. He would not come to England though offered £300. He died 1770. He is said to have been one of the greatest violinists that ever lived. It is certain he had great intelligence and great feeling. Evidently a strong emotional nature, but with the emotions well held in control and concentrated. He wrote a great number of sonatas and the best of them were the best of all written by that school.

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He wrote several works about Violin playing and Music and also about acoustics. He was almost the first person who noticed the curious phenomenon of Resultant or Combination tones. 1754. Romien(?) 1753. Sorge(?) 1745 But he estimated them an octave too high. Here are specimens (stave drawn with musical example)

Bach sums up for us the result of the developments of instrumental Music up to his time. He lived on the verge of a great change in men's feelings about instrumental Music. But though new vistas were opening up, men of the highest gifts and the highest nature, such as his was, were drawn to the solid style of the past rather than the harmonic form which was destined to take possession of the world before the end of the

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eighteenth century. It is a curious fact that the composers who began the development of forms of the 'Sonata' kind did not trouble to put interesting music into them. To a man of Bach's calibre it must have seemed that a treatment of form within such limitations of key and harmonic progression as the Italian Sonata kind of work needed lent itself to cheapness and show too much. The fugal forms and such as were beloved of Organists, such as Toccatas, Canzonas and so forth, were much more elastic, and admitted of much freer ranging of harmonies. His great soul could express itself best in polyphonic forms, and to this he gave the utmost of his attention. But his capacious and energetic mind tried all things sooner than leave an opportunity wasted and as I will

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show you presently he studied the early masters of the Italian School with great care and patience, and left not a little work copied from theirs. But the bent of his mind was towards the older forms, and his most mature and perfect and deeply meaning compositions almost all belong to the old order, and are its highest remaining examples in instrumental form. Bach's way of learning composition was to study minutely and often to copy the works of the men who had specially excelled in various branches of the art. And circumstances drove him to apply himself specially to different departments of composition at different parts of his life, as opportunity led him. In his early years, as Organist of various churches in various towns, Luneburg, Arnstadt Weimar Muhlhhausen

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he concentrated his attention on Organ playing, and watched the performances of the old Organist Reincken at Hamburg, and Buxtehude at Lübeck with great care, and profit. His first thoroughly favourable position for developing use and expansion of his powers was at Weimar, where he was made Organist in 1708. The reigning family of Weimar at that time had a great taste for music of all sorts, and Bach had every opportunity and encouragement afforded him. It was here that he wrote great parts of his finest Organ Music, and a few of his best Church Cantatas and it is here that he is said to have copied Vivaldi's Concertos. He remained there almost nine years, and then circumstances drove him to take the position of Capellmeister to the Prince of Anhalt Cöthen, who had a special taste for instrumental music, and under such circumstances as was natural he gave special attention to that

The concerto for 2 Violins was one of a set apparently written at Cöthen in imitation of Vivaldi.

The one for 3 v's 3 violas and 3 cellos is no 3 of a set of 6 called The Brandenburg Concertos.

Bach had met a certain Margraf of Brandenburg who was an enthusiastic Musician, and had asked him to supply something for his private band. Bach kept it in mind and completed the set of six for him in ~~March~~ 1721 while he was still at Cöthen, and sent them to him in Berlin in March.

They are for various groups of instruments.

branch of art. It was at Cöthen that he wrote the first book of the famous “48”, and the Suite Française, most of the famous Violin Sonatas and Suites, and some of the Orchestral Suites and probably also the Concertos. Bach stayed at Cöthen till 1723 and then moved to his last important post that of Cantor at the St Thomas School at Leipzig, to which was joined the post of Organist at the two principal Churches. It was at Weimar Leipzig that the great mass of his Church Cantatas, The Passions, the grand Mass and many others of his greatest works were written, such as the including the Chromatische Fantasia und Fugue, and the second book of the 48. With the really musical public the famous collection of the ‘48’ stand first favourites. So something must be said about them.

The first book

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came out was published at Cöthen in 1722, with the curious title (p.162 Spitta). They were undoubtedly a collection of works written at various times and brought touched up and brought together here for publication. Even the preludes do not necessarily belong to the Fugues, but were attached to them as suitable where found. The 2nd book did not come out was not completed till 1740 or later. And then it was a sort of final selection of pieces written at various times and brought to perfection by many harmonizings and changes and finally brought out as a sort of counterpart to the first set; and a final clearing out of such pieces as it seemed advisable to set in order when the Omens of age began to gather round him. Of his models for these it is impossible to speak. Many of the preludes are undoubtedly experiments in imitation of various

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composers. For Bach was always experimenting and always changing and modifying and trying new revisions of all manner of things. And several of the fugues you are familiar with in this famous collection are to be met with in print in shorter forms and sometimes in different keys. The way in which he studied every branch of Music is marvellous. He used to take movements by other composers and rewrite them for practise. Even out of the way composers like Dieupart. For his Suites his models seem to have been various but most unquestionably he knew well and admired the Suites of Couperin (and Böhm). These Suites are in fact the summing up of all the artistic experiments made in all quarters, up to his time, and Music of this kind arrived at

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its complete culmination in his hands, and nothing further seems possible to do with it. The form of the Suite. Allemande (solid), Courante (intellectuality), Sarabande (expression), Gigue (merriment etc). Then Bourrées, Gavottes, but called Intermezzi, Galanteries etc. Concession to popular taste. The names. Suites and Ordres in France, Lessons in English, Partien or Partitas in Germany. All mean the same things. Partien give a German implication. Possibly Bach took it following Kuhnau (his predecessor at St Thomas Schule) who had brought out sets as early as 1689 and 1695. The Suite form is mainly confined to keyboard instruments such as the harpsichord and Clavichord. The examples of mature dance Suites for strings are comparatively rare. For them the Sonata form soon became

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the regular type. And though Bach did not write that much that pre-eminently marks his greatness in the Italian Sonata form it is wonderful how carefully he studied it and imitated it. Undoubtedly Vivaldi was his principal model and affords the most striking example of his patient care thoroughness. For 16 Concertos for Clavier alone which are published as Bach's work are purely arrangements and improvements of Concertos for Violin by Vivaldi, which he not only thus laboriously copied out and improved, but proceeded up to improve upon to imitate in his numerous Concertos for Orchestra and Solos, and in his well known Italian Concerto for the Harpsichord – which most of you most people play on the pianoforte nowadays. But what is particularly noteworthy is that whatever Bach copied imitated he turned into something essentially

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German in its thoroughness and expressiveness and essentially his own in treatment and skilful Art. With his great contemporary Handel it was quite different. The same curious fact is prominent as much in Handel's instrumental Music as in his Oratorios and Operas. In the Suites and Concertos again Handel was more Italian than German. There is an absence of delicate conscientiousness about Handel. He was a public man and wrote for the public, not up to any specially delicate ideal. His Suites illustrate that, and so do his Concertos. The famous first set of "Lessons" which is the most popular of such works in existence was brought out in November 1720.

Handel also wrote numbers of Concerti Grossi in the Italian manner. Chiefly of an earlier standard

Probably the Overture to St Cecilia's Day was extracted from the "Grand Concerto" as the said work was written by Handel in Sept 1739 and first brought out on Nov 22nd (St Cecilia's Day) 1739.

The Minuet in the Overture is a sort of small version of the finale of the Concerto. That at least looks to me as if it were the first version, of which the finale of the Concerto was an expansion.

than Bach's. That is more distinctly traceable both in plan and in style to the influence of Corelli and Alessandro Scarlatti. He made up his Concertos for occasions. He turned wrote some sonatas 12 for Violin and Flute in 1732. In one of them is an arrangement of an Air from his Opera Alexander – and then again he turned one of them into the fifth of his Organ Concertos, which came out in 1738. He brought out some Grand Concertos in 1739, and the fifth of these consists of contains the Overture to St Cecilia's day and some added movements and part (of) this same Concerto was afterwards turned into the fifth Organ Concerto of Book 2 published in 1741. And so on and so on.

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Music for Viols

On Music for Viols

Oxford Nov.26/91

I have on a previous occasion endeavoured to expound something about the Music which was played on the instrument in which our forefathers delighted – before the sounds of that ideal instrument the Violin had blessed their ravished ears. But I had to present to you the antique works of art through the medium of modern instruments which betray our senses more or less, because we associate with their sounds with a sort of music more elastic and easy, and cast in forms of which the Musicians of the sixteenth and seventeenth century know nothing. And I concluded I should be doing no harm if I stopped stayed at that point of Musical history a little longer, and gave you the opportunity of hearing the some of the works of the Stuart and Tudor times more nearly exactly as their composers intended them to sound. The My friend Mr Dolmetsch affords us an opportunity which is too valuable to be neglected.

In Consequence of certain tendencies of Modern Music this range of art is so completely at a discount that even the instruments had fallen to pieces and parts of them got lost, and the art of playing them forgotten.

He has been for some years devoting his very musical and gifts with the assiduity of enthusiasm to the special investigation of this obscure branch of Musical history; and being blessed with an extra sense of divination of or smell which some collectors of rarities appear to enjoy he has had the luck to track the hiding to track many rare and wonderful instruments to their hiding places in the dust of old shops in England and on the continent and not only that but the treasures of libraries and second hand book stalls seem to expand and open out to him, and reveal their choicest fragments, where they have lain hidden in old MSS and part books which have collected the dust of centuries. Moreover he has had to do more than merely track out the instruments, and copy the for they have been so long disused that they have to be almost reconstructed, and he has had to set up a workshop where he makes the missing parts, and refits them according to the standards of pitch and tension of the days when they were in use; and when he has remade the instruments he still had to make the players: and it is a singular stroke of good fortune for himself that he found in his own family Musicians

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with a singular aptitude for learning the technique of these instruments, which was almost a lost art; and obscured by misleading traditions and by the careless presumption of men who set up to be Musical antiquarians about a couple of generations before our time, when learning loved to be more flashy than exact, and educational enthusiasm was not yet endeavouring to turning all ploughboys and street gamers(?) into critics. Mr Dolmetsch having found and reinstated rehabilitated the instruments, solved the problems of their technique, and taught his players. I am sure you will agree that the opportunity to hear the Music of that Pepys delighted in as he heard it is too good to be missed. I must tell you that in the limits of this one lecture it is not possible to give you the range of what he has done with the old instruments; for he has also rehabilitated a Lute and can play on it and hopes to do the same with an Archlute; of which Instruments of which I have on a previous occasion described to you and emphasized clearly both the difficulty of keeping them in order and of playing on them. It will I hope be sufficient

Size of the Tenor Viol and its depth. The ancient ones held like a cello, between the knees. Then The Alto Viol was devised of reduced size, to be played on the shoulder like Violin. This reduced the tone of the lowest string G and it was ultimately omitted.

for the present occasion if you have the opportunity of seeing a whole set of that rare Viols, which you may believe is a very rare family to see together in these days. To see them together in working order almost unique. I have before explained to you the difference between these and the modern Violin. They are generally distinguished by having flat backs and more angular sides than the violin – frets – different shaped sound holes, different angles in the corners etc – broader neck. They had more strings – commonly 5 or 6 instead of 4, and were tuned mostly in fourths instead of 5ths. The instruments for the present occasion are by all sorts of makers; Treble 5 strings by Guersan of Paris. XVIII c. Another tre(ble) Feyzeau(?) of Bordeaux also XVIII c. with 6 strings. The lowest a 4th lower than the modern Violin. The Tenor Viol – 5 strings. Probably England by Simpson of London early XVII c. A Bass Viol with 6 strings Barak Norman 1702.

Gambas. (Gambos as they were called)

3 sizes a) Large 'Consort Bass'

b) Division Viol – for playing solos called Divisions – which were a form of variation akin to the Ground Basses on which Sir John Stainer discoursed to you some time back.

c) a smaller size called 'Lyra' Viol tuned in a peculiar way for solo playing.

Contrabasso da Gamba or Violone is the same instrument as our Double Bass.

C. Bergonzi was a late member of the famous Cremonese School of Violin makers – a pupil of G. Stradivarius – busy from circa 1716 – 1755. An authority (P.D.) puts them next in value to Strads and Guarneris.

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programme]

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A Viola d'Amore – that is a tenor Viol with sympathetic strings and 7 playable strings. Johann Häde of Regensburg. Another Viola d'Amore Carlo Antonio Testore XVIII. A Viola da Gamba Carlo Bergonzi Cremona. Unique 7 played strings and 12 sympathetic strings – tuned a third below our familiar cello. I have before discussed the history of Viols to you, and shall not trespass on your patience on that subject again – as your ears will be much more agreeably occupied than with listening to my voice. I shall merely call your attention to the individuality of the tone, which is quite different from the Violin – more nasal and pungent and not to be reproduced artificially on that instrument. The sympathetic strings so often found on these instruments are strings left to placed under the regular played strings to vibrate take up their sound and soften and reinforce it. They have the effect of (a) discreetly used pedal, and round off the angularity of cold the bare definite tone; and give it a peculiarly soft and luscious mysteriousness. They are specially good for solo music. In concerted music they would be too blur the outlines too much.

Henry's piece aims at definition a little more than usual in those days. He was a man who had a taste for directness and tune and got as near it as the style of Art permitted. The runs are like the similar experiments in Gabrieli and Merulo.

T. Morley one of the most delightfully genial refined and fanciful composers of our great Elizabethan time. Skillful in ~~Counterpoint~~ Polyphony of the most Musical kind, and ever ready with fresh and lively melody. A man of some mind and culture, and the author of one of the most valuable treatises on Music. Very practical. 9 Fantasias for 2 Viols. Published in London in Nov 1595. They were all called by distinctive names: Il Doloroso, Il Girandolo, La Rondinella, lent a sort of mastery(?) between the two instruments.

I must say a few words about the Music which is to be played on these instruments. Of the first composer on the list I need say little. The enthusiasm for Music which possessed the souls of all Tudors is well known; and it is not a little owing to (the) example and thoroughness of Henry VIII that Music and Musicians in Tudor times were held in the respect which they have not held enjoyed in modern times, and that other things being favourable England became such a nest of Poets and Composers in the reign of his distinguished and Musical daughter. Henry VIII's piece represents the polyphonic age pure and simple. Really an age when the Musical energies of real artists were almost expressed in Choral Music, and they were only beginning to just touch instrumental Music now and again by way of experiment and variety. In his day the door to modern harmonic Music was so far away from having been opened that it was hardly thought of. But that is the only piece of the pure Choral period which Mr Dolmetsch proposes to bring before you. Mr Dolmetsch proposes to bring before you only one other piece representative of the purely Choral age, and that is by Morley. The rest belong to the Stuart times in which as great a change was coming over Music as over the world of politics(?) and Society. That marvellous school of English Madrigalists had passed its was just in its prime when Elizabeth died

Morley's pieces are not particularly characteristic of the titles. Whatever he does attempt to convey he does without any realistic effect and more to a vague sentiment.

Michael Easte. Fancies in 5 parts 1610. 'Triumphans' elaborate pieces constructed absolutely on the same principles as the old polyphonic music for voices before Fugues were systematized. Various subjects treated with all manner of ingenious imitation and syncopation.

(musical examples given here)

and waned directly after. But the general Musical condition of the country did not altogether evaporate till Georgian times, it only passed into another channel. Purcell is the last belated offshoot representative of a great and National state of Musical enthusiasm; and after his time dull mediocrity was relieved by but very few moderate sparks such as Arne. After Gibbons's time and the end of the school of pure Madrigalists, men began to be infected with the new doctrines coming over from Italy and France for dramatic Music. The passion of all Stuarts for the stage encouraged them, and instrumental Music began to push the old Choral methods off the throne. In Charles I's time instrumental Music was as well represented here as in any country in the world. Alfonso Ferrabosco. Born Greenwich 1580. Son of an Italian who settled in England in Elizabeth's time. Music Master to Prince Henry. Brought out "Ayres" in 1609, and "Lessons for Viols" in 1609 and wrote more Fancies for the same later lived till 1652 – by which time Charles had already become "a Martyr" ! (1649)

T. Este. East. Born early in 16th C was specially a printer. Byrd Psalms. 1592 whole Book of Psalms. Thomas Este alias Snodman 1609. And he used the latter name only after that time. Cromwell d. 1658.

T. Morley born 1537, choir boy at St Paul's, took his degree at Oxford 1588. July.

1591 Organist of St Paul's, resigned soon after.

First publication Canzonets 1593, 1595 first book of Ballets.

Triumphs of Oriana 1601.

Plain and Easy Introduction to Practical Music 1597.

Probably died 1602.

Lawes pretty lively pieces.

T.Mace cannot be passed without mention, as the great representative of the Lute in this country. He took a share in the Civil War and got both his arms broken in the Siege of York. Christopher Simpson stands higher than any not only for his compositions but for his work upon playing Viols which are luminous and perfectly invaluable. He was born early in the 17th c. Served on the Royal side. He brought out his famous book “the division Violist” the year after Cromwell died in 1659. He wrote several other treatises on Music and lived at all events till after 1665, so he had the privilege of seeing his Royalty restored. Henry Lawes b. 1596. Pupil of Coperario. Early engaged to write Music for Masques at Court; and had the distinction of writing the Music for Comus when it was first produced at Ludlow – and he also performed in it. He endeavoured to fall in with the

Lock's (Broken Consort) 3 parts. Much more lively and characteristically instrumental in style than the previous things. The 'Ayre' is very neat.

Ferrabosco's 4 note pavan. So called because the Treble Viol goes on playing (musical example) in one position of the scale or other all the way through.

new developments of Music. Lock born at Exeter and was a chorister at the Cathedral there before the Civil war broke out. After it was over and Charles II (was) back again he was one of those who was summoned to carry out Charles II's prolific Musical projects. And a very fit man he was to do it. A man of lively temper and eager for experiment, with a very considerable Musical gift; and only hindered by the barbarous state of Music from leaving a considerable mark in the world. He was a vigorous hearty advocate of the new Music, and experimented profusely in instrumental Music, both in incidental Music to plays and Masques and in the form of 'Consorts' or Fancies for Viols.

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By the end of his time the world was beginning to submit to the thralldom of the Violin. He died 1677 just four years before Corelli and Biber came to the fore in print with their first sets of Violin Sonatas.

[in pencil]

Two kinds of variation. Those that are built on the bass have regard to the bass and harmony on the substance of the tune and those that have regard only to the tune.

List of the Index of Musical Transalpina “The Table”
Faignient/ de Macque/ Palestrina/Drouet/ Donato/ De
Monte/ Palestrina/ Pordenone/ de Vert/ Verdonck/ de
Monte/ Marenzio / Lasso / Faignient / Stefano Felis/
“Gainetto Palestrina”

2nd page: Marenzio / Lasso / Ferretti / de Melle /
Ferrabosco / Bertany / Conversi/ Ferrabosco /Pinello/
Byrd – the fair young virgin and a second part/
Marenzio / Ferrabosco / “Marenzio” / Conversi /
Ferrabosco / Marenzio. The Italian titles are given in
the index but the words in the parts are English.

Nothing gives a clearer idea of the common growth of the instrumental Music Modern Music than composers an acquaintance with the instrumental Music of the Sixteenth centuries and the early part of the Seventeenth. As a matter of education it is of considerable importance to explore, for once and a way, a Musical country which does not reward us with much positive Musical enjoyment. And though I am not at all disposed to take you into deserts where there is nothing but archaeological points and curious antiquities to be found, I mean to inflict upon you some information about a very barren phase of art, in order that you may better appreciate the advantages of living when we do; and the extraordinary development of Music and

Reason of exclusive attention to Choral Music for 600
years.

Musical facility which has taken place in our part of Europe in the last 300 years. It seems curious to some people that the Choral arts of the 16th century should have been developed to such a high pitch, and the instrumental Music to have remained so crude and infantile. But if you give your mind to it a little it's not so hard to understand. The human creature is to start with in possession of a most expressive and pliable Musical instrument in the shape of the vocal human voice. That required no ingenuity to contrive or expense to keep up; but only practice and attention to bring to perfection; and until human beings had developed the art of singing independent of accompaniment to a very high pitch, their minds were too much engrossed by the interest it afforded than to think much about or carefully about any other kinds of Music. We know that almost the whole energies of all the best composers in the world were almost entirely devoted to pure Choral Music for over 600 years

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from the 10th to the end of the 16th century. A period almost time as long as that which separated us from Henry II and Thomas a Becket, and twice as long as that which separates us from the days of Palestrina and Lasso. In all that time all the kinds of Music which had any sort of connection with instruments were purely superfluous distractions. Instruments were used to a certain extent to accompany dances, but even that not always; for a great many dances were sung. And the accompaniments to solo voice were so slender that they scarcely amounted to more than the occasional ticking of a single note or an octave at the conclusion of phrases. Till the 16th century there seems to have been very little to develop instruments for, and very little to play on them when they were made; and their Music was almost entirely dependent on and as an accessory to vocal or Choral Music of some kind.

Take Monteverde's Orchestra for Orfeo 1607 as a starting point – and indicates the nature of change from that to our day:

2 Gravicembali

2 Contrabassi di Viola

10 Viole da Brazzo (Tenor Viols)

1 Double Harp

2 Violine piccolo alla Francese

2 Chitarroni

2 Organi di legno

3 bass da gamba

4 Tromboni

1 Regal

2 Cornetto

1 Flautino

1 Clarino e trombe sordino

Instruments take a great deal of ingenuity to contrive and it's no wonder that till there was something to contrive them for, mankind should have developed very few to any degree of Musical expressive perfection; The instruments that were in existence in the 16th century were the ancestors of the instruments we now use, but very few of them actually remain in use now. (It is like the history of animals in the geological epochs. There were shellfish something like our cockles and oysters, and animals like our lobsters millions of years ago in this little world, but they were rather rudimentary forms, and not really the same species as those we eat nowadays.) How very modern our present cycle of instruments is can be brought home to our minds by remembering that the famous Italian Violin makers work hardly began till the 16th century, and did not come to a climax till late in the 17th. While the pianoforte did not make its appearance till the latter end of the 17th century. The more hardy and obvious kinds of instruments, such as the Trumpets and Trombones

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have existed from remote ages, but even they have undergone great alterations to adapt them to modern requirements. The flute is perhaps the most ancient of our family of instruments but even that has had to undergo elaborate modifications which have almost changed the very quality of the instrument. And the same is the case with the hautboy, which has had ancient prototypes, but can hardly be considered the same instrument as that which was used 300 years ago. The law of survival seems to be just like the law in geological matters. The most ancient remaining instruments are the simplest in construction such as the drum; while those which have the highest expressive qualities are those which have undergone were capable of undergoing the greatest amount of modification from some earlier kindred form. [Lute here]

The most expressive and perfect of existing instruments is the Violin. And that has a fairly ancient ancestry. I don't propose to waste time over discoursing on its Oriental origins; but it will be sufficient to remind you that we

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have proof of the use of a similar stringed instrument played with a bow from early mediaeval days in Europe; as we find plenty of examples of carvings of angels and monarchs and such like folk playing on such stringed instruments in bosses and capitals of very many European Cathedrals and in MSS as far back as the 10th and 11th centuries. Instruments of this kind had great varieties of names, and various forms. Our British ancestors appear to have had an instrument of the violin class called a Crowth, or Crowd – sometimes Latinized into Chrotta, or Rotta. It was a sort of oblong squarish box with strings so disposed that one had to play two at a time and so make a kind of drone. It had no bridge or finger board. Neck bow and fingerboard appear in English MSS of 10th and 11th century. Another kind was called Rebec in France and Ribible in England. There was an ancient Roman instrument probably of the same class which was called “fidicula”, and this was corrupted in Mediaeval

[Diagram drawn of the genealogy of the fiddle.]

Fiddle a development of instruments played with fingers. Used by Troubadours to accompany voice.

Note absence of 'bouts' in early types.

Positions of sound holes.

Payne (a propos of Tieffenbrucker) says "No instrument of the Violin pattern that can be fairly assigned to a date earlier than the middle of 16th century is in existence".

"The earliest date which the writer Payne has seen is a Zanetti of 1580" but it is clear there were plenty of Tenors and Violins in use by that time which were

times in some countries to Fidel, Vielle and Fitheler, and in others into Viola, and Viol. Ultimately the names Fidel and Viol were applied to somewhat different instruments; as the viol was developed into the instrument of the respectable classes and the fidel continued for long the instrument of the musicians of the roads, the jongleurs and such bohemian types. A similar kind of small instrument was in Germany called a Geige; and was also known by the name of Rubeba. The world was contented with a very simple type of such an instrument for a long time but by degrees as the requirements of players slowly enlarged longer a best a better type emerged and expanded into a set which comprised a bass, middle and treble instruments; all classed under the general name of Viol; it is considered to have come to its complete development about the 15th century – it was made generally in four sizes, which were called Treble or Descant Viol,

made in Brescia, Bologna and Cremona.

Tenor Viol, or Viola da Braccio, bass Viol (or Viola da Gamba), and Double Bass Viol, (or Violone). (Payne) They chiefly differ from the modern Violin in having a very flat back and angular sides, which appear to have diminished their elasticity and tended to the production of a thin and nasal tone. They had various numbers of strings from five to 7. The Viola da Gamba occupied the position now held by the cello, and though it had not the singing qualities of that instrument it was very popular. Shakespeare mentions it in Twelfth Night – as Sir Andrew Ague Cheek played on the Viol de Gamboys. It was generally tuned [stave drawn with bass viol tuning on it]. Early forms had frets. The Viola da Braccio was tuned [ditto for tenor viol] and the Treble Viol [ditto for treble viol]. The Violone a double bass Viol seems to be the only

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one which has survived of these; as one may observe that the Double bass has still the characteristics of the Viol class in the flat back and angular sides, and it may also be noted that till lately the tuning of the double bass was consistent with that of the ancient Viol, as it stood in the same relation to the bass Viol that the bass stood to the Tenor, and is like them tuned in fourths. It is only within the memory of man that the Violone has been in this country extended a fourth or fifth lower – with great gain to orchestral effect. This set of instruments sufficed for the needs of Musicians till the 17th century; and such music as was written for them. Our most expressive Violin is not fairly so called as merely a diminution of the Viol – as it is practically a different instrument; and did not win its way into

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The Music which the Viols were employed to perform never arrived at any high pitch of development. Of an independent kind of instrumental Music about the most they arrived at was an arrangement of dance tunes in parts – of which there are a considerable number; but even they do not rise to any high pitch of liveliness and piquancy; but are even at the best of times rather inclined to be cumbersome and heavy. And by far the largest portion is crude to the last degree. Of pure art forms most were simple imitations of Choral forms of Art – contrived with all the innocence and reserve of counterpoint – contrapuntal devices being the highest aim of the proceedings – which it may be confessed is not a very helpful way of trying to contrive instrumental Music. But in those days they had no idea of any other ways of going to work; and as their minds were chiefly occupied with

Ricerchari

devices which we now regard as chiefly appropriate to Choral Music, (this) association no doubt made them feel such experiments (were) more interesting than we who have the advantage of knowing enjoying the modern fruits of the modern development of instrumental Music. We come across things called Symphonies, and Canzonas which are so entirely counterparts of Choral Music that they seem only to acquire words to transfer them to their proper sphere. Toccatas are a little more independent, but till the dramatic element in Music had developed on the basis of Monteverde's and Cavalli's efforts nothing very remarkable musically made its appearance. The Fantasias and or Fancies as they were called were sometimes more definitely instrumental but were hampered by Choral association. The feeling of composers was that the group of Viols was so like the distribution of voices in parts that the right way to

For the Ballet air of 1581 see Burney(?) iii page 274
etc.

treat them was to write as if for voices. As much of the beauty of the old Church writing was derived from the perfect way in which the several voices expressed the words, the attempt to treat write for instruments in a similar way necessarily resulted in a very empty form of Art. But I am inclined to think one very important point was achieved in wrestling with these problems. Our modern form of fugue, though originally a vocal form, devising the rules which characterise it from the necessities of vocal performance was mainly developed to its elaborate stage state in what we know it in its instrumental forms. That is to say in the Choral epoch the subjects were as a rule merely stated and answered and then

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abandoned(;) in the instrumental adaptation of the form the subject reappeared again and again and when untrammelled by the necessity of attending to the words composers more quickly grasped and adopted simple aesthetical principles of design, and developed in a short span one of the most happily organised of all Musical Art forms. Organists of course had most to do with this development but composers for stringed instruments did their share and the early –Fugue by 1532. Gerle(?) Musica Festiva(?) [pencil notes end here]

Our most expressive Violin is not fancily named merely as the diminutive of a Viol, as it is practically a different instrument and did not even win its way into

Salo's instruments said to be more primitive than Amati's. ~~He was the first to make~~ tone "deep and penetrating". His model imitated by Joseph Guarnerius. Made the finest Violas and double basses. (e.f.p) Ole Bull's favourite instrument was a da Salo.

Maggini: Benoit played on one.

respectable musical circles but by slow degrees; and the set of Viols was still a favourite group of instruments as late as the latter end of the 17th century. But as the Music improved for stringed instruments improved, the making of them improved also. The form of the Viols did not admit of much improvement – but the subtle curves and bosses(?) of the instruments of the Fiddle class admitted of great possibilities in development for the purposes of expression, and so came into existence the great group of Italian Violin makers who provided the instruments which the world still looks on as unsurpassable. They all came from a group of North Italian towns. Brescia and Cremona being about equally early in coming to the front. The great names of the Brescian group are Gasparo da Salo, who lived worked from about 1560 to 1610, and Paolo Maggini; who worked about 1630-1680. Of the Cremona group the Amatis are most famous in early times(;)

Andreas - originally made Violas and Rebecs etc.
weak 4th string. Small model.

Nicolo was master of both Andrea Guarnerius and A Stradivarius. Made some of the "Grand Amati's"
larger size than usual Amati model.

Ruggieri – models like the Amati's. (2nd rank of makers)

Guarnerius. Antonio. Pupil of Nicolo Amati.
Developed an original model. His son was Joseph Filius Andreae Peter went to Cremona. Another Peter to Venice(?)

Joseph (the great) returned in some ways to the model of Gasparo da Salo. (Revived the bold and rugged outline, and the massive build of the earlier school.) E.J. Payne. Great variety in his work. Great tone producing powers. Paganini played on one. And left a legacy to ...? Genoa.

there is said to be a ticket bearing the name of Andreas Amati with the date 1546 – and Andreas probably lived till 1580. His sons Antonio and Hieronymous lived from about 1550 to 1638. The greatest of them was Nicolas or Nicolaus Amati, the son of Hieronymous – born about 1596 and died 1684. He had a son named Hieronymous about whom little is known. Another famous Cremonese name is that of Rugieri, a maker who was working about the middle of the 17th century (1650) and yet another and greater is that of the family of Andreas Guarnerius. First of these was Andreas (circa 1625-1696) who was a pupil of Nicolas Amati. There were many more of this name but the most famous was Joseph, known as ‘del Jesu’ because he marked his ticket with H.S. and the sign of the cross. He was a grandson of Andreas and lived from 1683. He is supposed to have died in 1745. The greatest of Violin makers, except the great Antonio Stradivarius, who is supposed

Brought the model of the Violin to the highest perfection. Early types called Amati Strads. His “grand period” from about 50 years of age. In his later ones there is said to be a falling off in the execution and finish of the instruments. The culminating point of his career 1714. (E.J.P) Considerable variety in his models – as he always went on improving.

Payne says Nicolo Amati and early Guarneri’s charm by their softness. Joseph Guarneri sacrifices empty(?) sonority and depth, but against all others a good Stradivarius bears off the baton(?) for general excellence of tone.

He was always at work in a white leather apron – was frugal – and left a fortune. He sold his fiddles for £4 then, and now they sell for thousands.

to have been born at Cremona 1644. He was pupil of Nicolas Amati's, and some of his earlier instruments are said to have been Amati tickets in them. He lived till 1637.

Stainer was the most famous German maker. 1621-1683. Born at Absam near Innsbruck. Said to have visited Cremona and studied with the Amatis. Made lots of fiddles which were sold at fairs and in the country round. Made Hof Geigenmeister to Archduke Ferdinand Charles in 1669. He first introduced the Italian model into Germany.

Secular Instrumental Music up to Bachs Time. R.C.M.
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